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TÄUBLING, Tälbling, *agaricus piperatus* and with qualifying adjectives applied also to many other fungi, because poisonous plants were popularly supposed to make the victim mad. Compare the innumerable names: Tollwurz, Tollkirsche, Tobhafer, etc.

TERLINK, Terlingbaum, *cornus mas*. So called in LG. territory. Possibly from LG. *Tarl* (*Tarrel*), dice or cube. See *Deutsches Wb. s. v. Tarl*; Schiller-Lübben *s. v. Terlink*.

TOBERLING, *lolium temulentum*, Tobhafer, Nemnich. See Täubling.

WERBESKÜMLENG. Transylvanian corruption. See Kündling.

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CHAUCER'S *METAMORPHOSEOS*

For Chaucer's use of the Greek genitive singular *Metamorphoseos* instead of the plural *Metamorphoseon* in referring to Ovid's *Metamorphoses* in the Introduction to the *Man of Lawes Tale* (l. 93) no explanation, I think, has hitherto been offered. Skeat says: "It was common to cite thus, by a title in the *genitive case*, since the word *Liber* was understood. There is, however, a slight error in this substitution of the singular for the plural; the true title being P. Ovidii Nasonis *Metamorphoseon Libri Quindecim*."¹

The purpose of this note is to show that the "slight error" was not Chaucer's alone but was a common one in the MSS. and early editions of Ovid.

In the lists of MSS. taken from the catalogues of the libraries of the Middle Ages there are four of Ovid with the title *Metamorphoseos*. As these lists often refer to the *Metamorphoses* as *Ovidius Magnus* or *Major*, we have now no means of telling how many others had this title, *Metamorphoseos*.²

One of the oldest and best extant MSS. of the *Metamorphoses* is an eleventh century MS. known as the Codex Marcianus Florentinus 225, formerly in the Bibliotheca Dominicanorum S. Marci, but now preserved in the Bibliotheca Laurentina. This MS. is given by Riese³ as having the title *Metamorphoseos*. Otto Korn⁴

¹ *Oxford Chaucer*, v, 141.

² Manitius, *Rheinisches Museum*, N. F., 47. *Philologisches aus alten Bibliothekskatalogen*, pp. 31-36.

³ A. Riese, *Carmina P'Ovidii Nasonis*, Lipsiae, 1872, vol. II, *Metamorphoses*, Praefatio, p. x.

⁴ O. Korn, *P. Ovidii Nasonis Metamorphoseon Libri XV*, Berlin, 1880, p. i, note.

also cites this same Codex Marcianus Florentinus 225 as beginning, *P'Ovidii Nasonis Metamorphoseos Liber I cum suis narrationibus incip.*⁵

Another ms., known as Codex Amplonianus prior Erfurtanus Numero I, of the twelfth or thirteenth century, is cited by Grau⁶ as having the title, *Incipit I Liber Ovidii Metamorphoseos.*

Moreover in a ms. of Guido delle Colonne's (Guido de Columna) *Liber de Casu Trojae* preserved in the library of Harvard University, Ovid's work is referred to as *Methamorphoseos*.⁷ It is interesting to note that the copyist of this ms. says he copied it between April and September 1353, a date within Chaucer's life time. It is, of course, well established that Chaucer was familiar with Guido's work.

The frequent use of the title *Metamorphoseos* caused considerable discussion among the commentators as to what was the true title of the book. Burmann⁸ quotes from three of these. The first, Raphael Regius of the fifteenth century, argues for using the title *Metamorphoseos*, urging that the theme of the whole work is "transmutation," though of many kinds.⁹

The second commentator whom Burmann quotes is Micyllus (1503-58), who, though admitting the weight of the arguments for the plural, decides to let the title stand as in former editions, *Metamorphoseos*.¹⁰

Farnaby (1575-1647), the third commentator quoted by Burmann, says that on account of the unity of the work it is often written *Metamorphosis*. But he argues that there are many trans-

⁵ Hugo Magnus in his edition of Ovid's *Metamorphoses*, Berlin, 1914 describes this ms. and gives the title as reading, *P'Ovidii Nasonis Metamorphoses Liber I cum suis narrationibus incip.* But *Metamorphoses* here is apparently an oversight on the part of the proof reader, for the grammatical construction would not allow this reading.

⁶ R. Grau, *De Ovidii Metamorphoseon codice Amploniano Priore*, Diss. Halle, 1892, p. 35.

⁷ Lydgate also in his *Troy Book*, I, 567-8 has

That Ovyde lyst recorde hym silve
Methamorphoseos, his famus dedis twelve.

⁸ Ovidius, II, Notis Burmanni, Amsterdam, 1727, p. 7.

⁹ *Ibid.*, p. 7.

¹⁰ *Ibid.*, p. 7.

formations and that the title is frequently written *Metamorphoses*, furthermore that certain MSS. prefer the title in the plural.¹¹

Nicolaus Heinsius (1620-81)¹² gave the weight of his authority to the reading *Metamorphoseon* as follows:

METAMORPHOSEON LIBER PRIMUS. Nihil verius hac lectione, quam optimus liber Berneggerianus, alter codicum splendidissimi Equitis ac Baroneti Rogerii Twisden, et Patauinus Sancti Joannis in Viridario agnoscunt sub finem quoque voluminis ex Balthasaris Moreti V, Cl. codicibus unus, et initio libri septimi Mediceus primae notae sic exhibebant. Neque aliter Graeca horum librorum Metaphrasis Planudae. Reliqui METAMORPHOSEOS, perperam: uti Farnabius quoque iam vidit. Genuina huius poëmatís inscriptio extat apud Senecam patrem Epitome Controuers. lib. III. cap. VII, etc.

It will be noticed that Heinsius after citing several authorities to establish the soundness of the title *Metamorphoseon* says that *the rest* wrongly have *Metamorphoseos*.

Further evidence of numerous early editions with the title in the singular is to be found in an "Index Editionum" prefixed to the first volume of an edition of Ovid's works in the Studiis Societatis Bipontinae. In this index are listed thirteen editions with the title *Metamorphoseos* and twelve with *Metamorphosis*.¹³ The first of these editions bears the date of 1479 and the last 1543. The persistence of the singular form appears in an edition at Frankfort in 1601,¹⁴ where the Greek letters ΩΣ are used with the rest of the word in Latin spelling, *MetamorphoseΩΣ*. J. C. Jahn in his edition, 1832,¹⁵ gives the following explanation of the title of the poem:

Poëma inscriptum est Graeco vocabulo *Metamorphoses* cum Latinum *transformationum* vocabulum, ut videtur, nondum inventum esset, sed Quintiliani tempore demum novaretur. V. Bähr, Geschichte der Roem. Literatur, p. 118. Atque hanc inscriptionem cum scriptores veteres, Seneca, Quintilianus, Tertullianus, Fulgentius, Servius et Priscianus, tum Planudes et optimi libri MSS.

¹¹ *Ibid.*, p. 8.

¹² *Heinsii Commentar. in Ovidium*, Tom. II, Lipsiae, 1758, p. 425.

¹³ *Publii Ovidii Nasonis Opera* cum notitia Literaria, volumen primum, Argentorati, 1807, pp. xlii ff.

¹⁴ *Ovidii Opera*, Tom. I, Frankfort, 1601.

¹⁵ *P. Ovidii Nasonis Opera Omnia*, Lipsiae, 1832, vol. II, Tom. I, Introductio, p. 4.

agnoscunt et confirmant. In deterioribus recentioribusque codicibus minus apte singulari numero *Metamorphosis* totum opus nuncupatur.

From the foregoing it would appear that Chaucer's use of *Metamorphoseos* was in accord with the best scholarship of his time.

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A SCENE IN *THE FATAL DOWRY*

Not much is known of the plot-sources of Massinger and Field's tragedy, *The Fatal Dowry*. When I edited the play as my Princeton University Doctor's dissertation, I brought together in the Introduction the few and obvious facts which we possess on that subject: that the story of Charalois' self-immolation to secure burial for his father's corpse is that of Cimon and Miltiades as told by Valerius Maximus; that the action is located in fifteenth century Burgundy immediately after the overthrow of Charles the Bold; and that a Spanish original for the intrigue of the last three acts has been conjectured but never discovered. Recently, however, I have come upon what I believe to be the source of one of the most important scenes in the play—the most dramatic scene of all, the "big situation" of the tragedy.

The fourth act, it will be remembered, works up to a climax when Charalois brings his erring wife before her own father, of whom he demands an impromptu judicial sitting and exercise of his customary powers. The father, Rochfort, is visibly shaken, whereupon Charalois produces a handkerchief to bind before the old man's eyes, explaining, on Rochfort's shrinking query as to his purpose, that the judge must be protected against the partiality which the sight of his own daughter might stir in him. The scene is well handled, well psychologized; Rochfort forces himself to proceed, hears the testimony, and when Beaumelle herself pleads guilty, is so much moved with indignation at her unworthiness that he not only declares she must die, but, tearing off the bandage as no longer needed, justifies his decision with powerful arguments. Only when Charalois executes the decree and Rochfort sees his daughter dead at his feet, does nature break forth in passionate revulsion.